



Journal of Music,

MUSICAL VISITOR.

Vol. 4. \$1 50 cts. in advance.

BOSTON, OCTOBER 15, 1845.

New Series, No. 15.

Terms to Vol. Four.

ONE DOLLAR FIFTY CENTS per annum,—twenty-four numbers,—to single subscribers.

Three copies to Postmasters and Clergymen, for 2 dollars. Current money in any State or Territory, will be taken in payment. TERMS IN ADVANCE.

Communications directed to H. W. DAY, to whom all monies from Agents and others must be sent—Post Paid.

Publishing Office, No. 8, Court Square, Boston.

24 Numbers for \$1.50.

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Instrumental and Vocal.

A Letter to a Young Piano Forte Player.

MY DEAR ELIZA:—

CONTINUED.

The thumb should be slightly curved, and *never* suffered to travel far from the extremity of the middle finger, except in octaves, chords, &c. The other fingers should be just the distance from one another;—nothing is more awkward than to compress them too closely together or let them struggle too far apart.—Care must be taken that one finger does not stick out from the rest; and that when any one of them moves, all, or any of the others, do not begin to jig at the same time. When playing, the part of your arm *above* your elbow only permitted to move, and even that as little as you can. The wrist must *never* be stiffened, except when you are playing many consecutive octaves, or other uniform distances. The hands should be gently inclined inwards or towards each other, which will always be the case if you keep the little finger, as I told you, rather higher on the keys in proportion than the rest of your fingers.

SECOND: It would be rather difficult, in the space of a letter, to give you any exact rules for Fingering. You must at present often have recourse to the assistance of a master; and where that cannot be obtained, you should daily practice such exercises as have the most difficult fingers marked for you. You will thus by degrees acquire correct habits; but I wish you even now to try frequently to finger pieces by yourself. If you bear in mind the principle upon which all good fingering is founded, you will, with a little consideration, be able to finger common passages very tolerably. The great point is, to preserve the hand in an easy, compact position, that no sudden or unnecessary movement may affect the ear, nor the awkward struggling impede the execution. For this purpose, every change is made by passing the thumb under the fingers, or the fingers over the thumb, never (except in a very few particular cases, where it cannot be avoided) by shifting the same finger to another note, or by passing them over or under one another. This is why it is so necessary to keep the hand lightly arched, and the thumb in a position just ready to glide under it.—To pass the thumb neatly under the fingers requires a great deal of practice and management, particularly in double notes. It should always touch the surface of the note you are going to play *before* you change the fingers, and then the whole hand be imperceptibly transferred to its new place, so that your knuckles may not appear to go up and down. Indeed, if you wish to finger nicely, you must never let it be perceived you have any knuckles, or at least they must be rounded off as much as possible. The black keys are the property of the three longest fingers, which alone are able to reach them comfortably and gracefully.—

Even in playing octaves, the little finger is seldom to be used; the third is almost always to be preferred.—In short, you must never suffer the thumb or little finger to touch the black keys when you can avoid doing it without awkwardness or inconvenience. Try to acquire a habit of glancing your eye rapidly over the passage you are going to play, that you may calculate what fingers you may require, how it will be best to begin and where to change, so as to arrive at the conclusion without any of the faults I have mentioned. A thorough knowledge of the fingering of the scales will render all kinds of running passages more easy to you and tend greatly to improve the position of your hand. Indeed, the power of playing the scales with precision and facility, is so very extremely useful in many ways, that whatever be the time allotted for your practising, you ought to devote *at least* a quarter of it to this exercise. In long running passages, you should keep the fingering of the gamut in view, only contriving generally that the thumb may be upon the lowest and the little finger upon the highest, note; this is for the right hand, and the reverse is for the left hand. But this rule has many exceptions—such as when the lowest or highest note is a sharp or flat, or when you cannot begin or end it thus without making the thumb or little finger come on one of the black keys. In passages which require particular strength or distinctness, it is sometimes well to use the thumb, first, and second fingers, in preference to the third and fourth, which are less powerful. There are, however, exercises to strengthen these two fingers, which you should practice. You must observe that the fingering varies very much according to the nature of the expression, the time, &c. Thus—a passage which is marked staccato, or has many rests in it, will admit of many more sudden changes than that which is smooth and continued,—nay, a deviation from the common rules of fingering will often in these cases add very much to this marked and spirited effect of the piece. To preserve the sliding effect of a legato passage, it is often necessary to place the thumb or little finger upon the black keys, or even sometimes to shift the same finger to another note.—Again,—music that is divided into twos, threes, fours, &c., will generally require a change of fingers at the commencement of the twos, threes and fours, to assist in making the cadence. Thus you see, however useful general rules may be, the best fingering is not always attained by a too rigid adherence to them, but by carefully keeping in view the principle on which they are founded—namely, the preserving the hand in a natural and graceful position, and giving at the same time the fullest effect to every kind of passage. In passages where the right hand and left actually cross, the fingering is as distinct as in common playing, and practice only is wanting to give expertness. But it sometimes happens that the hands are only partially crossed, or the notes allotted to each so intermixed, that the fingers of one seem quite to interfere with those of the other, and the unpractised performer naturally inquires—How am I to play with both hands on the same time? The difficulty, however, is in most cases only apparent, and may be obviated by a very simple expedient. When the passage occurs in the middle or treble part of the instrument, place your hand very near the top of the keys, and your right lower down or nearer the edge of the keys than usual. By this method the right and left hand will occupy distinct places on the instrument, and interfere as little with each other as if they were an octave or two apart. Passages of this kind do not often occur in the base; but when they do you have only to reverse the above rule, placing your right hand so much higher on the keys, and your left so much lower, than usual, as to keep them perfectly clear of one another. In both these cases you will find it an advantage to employ the three longest fingers of the

hand which is uppermost, whenever the nature of the passage will admit of your doing so.

You are now, I should think, sufficiently advanced to try some of the earliest lessons in Cramer's Studies, which contains so many exercises in fingering, expression and execution, we can hardly consider a person's education complete to whom the practice of them is not familiar. But they ought to be studied under a good master, and I fear your time at school will not admit this; however, I should like to have you make the attempt. As an additional inducement to you, I will assure you that if my health will allow me to prosecute the study of music, I would for the next two years practice very little else. When you have made yourself mistress of these exercises, you will be able to finger the most difficult passages with ease and correctness. But those who play merely to amuse themselves and friends, can hardly afford to devote so much time as I have recommended, to the study of one book. This advice, therefore, is chiefly intended to the young person who designs to make music a profession, or has sisters or cousins to instruct at home.

(To be Continued.)

[From the Musical Gazette.]

Organs and Organists.

Knowledge, Taste and Experience are indispensable requisites in making this noble instrument subservient and conducive to the purposes of devotion. Judgment and discretion are alike requisite in calling forth its powers, and in applying them with propriety and effect to the solemnity of the occasion; to preserve its dignity, light pointed movements should not be permitted. The intention of this instrument is to impress the mind with serious sentiments; and unless the real design for which an Organ is placed in a church, be constantly kept in view, nothing is more likely to happen than an abuse of this noble instrument, so as to render it rather an obstruction to, than an assistance in the good purposes for which it is intended. The reputation of being a good Organist, requires no small degree of talent, which, in the present existing state of musical knowledge in our country, very few can be supposed to possess. In Congregations where chants and voluntaries are used, the Organists should recollect, and the impression should be constantly upon his mind, that he is not playing in a theatre, to excite the vain applause of the multitude; but in the house of his Maker, in whose presence he is, and to whose praise and glory all his efforts should be directed; his music should be solemn, yet cheerful, and adapted to the circumstances of the occasion; not too light to promote levity; but sufficiently learned to please the ears of the most fastidious, yet not so recondite, but that in it the most uninformed might experience satisfaction; to which men might listen with delight, and Angels with complacency.

The following remarks from a celebrated Divine, to a venerable Prelate of the Episcopal Church, will be found highly interesting, and worthy of strict observance:

FIRST. "An Organist should always keep in mind, that neither the time nor place is suitable for exhibiting all his powers of execution: and that the congregation have not assembled to be entertained with his feats. The excellence of an Organist consists in his making the instrument an accompaniment rather than principal; none but a master can do this. An ordinary performer may play surprising tricks, and show great dexterity in running through different passages, which he has subdued by dint of labor and severe practice. But he must have taste and judgment, who can call forth the powers of the instrument, and apply them with propriety and effect to the seriousness of the occasion."

SECONDLY. "The voluntary previous to reading the lessons, was probably designed to fill up a solemn pause in the service; during which the Clergyman takes a few minutes respite in a duty too long, perhaps, to be continued without fatigue, unless some intermission were allowed; then the Organ has its part alone, and the Organist an opportunity of showing his power over the instrument. This, however, should be done with great discretion and dignity, avoiding the appearance of every thing light and trivial, but rather endeavoring to compose the minds of the audience, and strengthening the tendency of the heart to those devout exercises, in which, it shall be presumed, the Congregation are now engaged. All sudden jerks, strong contrasts of *piano* and *forte*, rapid execution, and expression of tumult should be avoided.

The voluntary should proceed with great chasteness and decorum, the Organist keeping in mind, that his hearers are now in the midst of divine service. The full Organ should seldom be used on this occasion, nor should the voluntary last more than five minutes of time. Some relaxation, however, of this rule may be allowed, on festivals and grand occasions."

THIRDLY. "The chants form a pleasing and very animating part of the service; but it should be considered that they are not songs or tunes, but a species of recitative, which is no more than speaking musically. Therefore as melody or song is out of the question, it is necessary the harmony should be complete, otherwise chanting, with all the voices in unison is too light and thin for the solemnity of the occasion. There should be at least half a dozen voices in the organ gallery to fill the harmony with the base and treble parts, and give dignity to the performance.

FOURTHLY. "The prelude which the Organ plays immediately after the psalm is given out, was intended to advertise the Congregation of the psalm tune which is going to be sung; but some famous Organist in order to show how much he could make of a little, has introduced the custom of running so many divisions upon the simple melody of a psalm tune, that the original purpose of this prelude is now totally defeated, and the tune so disguised by the fantastical flourishes of the dexterous performer, that not an individual in the Congregation can possibly guess the tune intended, until the clerk has sung through the first line of the psalm, it is constantly observed, that the congregation hardly ever join in the psalm before the second or third line, for want of that information which the organ should have given. The tune should be distinctly given out by the instrument with a few chaste and expressive decorations, such as none but a master can give."

FIFTHLY. "The interludes between the verses of the psalm were designed to give the singers a little pause, not only to take breath, but also an opportunity for a short retrospect of the words they have sung, in which the Organist ought to assist their reflections. For this purpose, the Organist should be previously informed by the Clerk, of the verses to be sung, that he may modulate his instrument according to the subject.

How very absurd would it be for an Organist to play a pathetic interlude in a flat third, with the slender and distant tones of the echo organ, or the deep and smothered sounds of a single diapason stop. And how monstrously preposterous would it be to hear words of distress succeeded by an interlude selected from the bag end of some thundering fuge on a full organ, and spun out to an immeasurable length? Or, what is still worse, by some trivial melody with a rhythm so strongly marked, as to set all the congregation to beating time with their feet or their heads? Even those who may be impressed with the feeling such words should occasion, or in the least disposed for melancholy, must be shocked at so gross an impropriety."

The interludes should not be continued above sixteen bars in Triple, or twelve bars in Common Time, and should always be adapted to the verse sung; and therein the Organist has a fine opportunity of shewing his sensibility, and displaying his taste and skill."

SIXTHLY. "The voluntary after service was never intended to eradicate every serious idea which the sermon may have inculcated. It should rather be expressive of that cheerful satisfaction which a good heart feels under the sense of duty performed. In general, the organ should ever preserve its dignity, and upon no account, issue light and pointed movements which may draw the attention of the congregation and induce them to carry home, not the serious sentiments which the service impresses, but some pretty air which the Organist has been so good as to entertain them with. It is as offensive to hear tilts and gigs from a Church Organ, as it would be to see a venerable matron frisking through the public streets with all the fantastic airs of a columbine."

[FROM THE GEORGIA JOURNAL.]

THE GEORGIA MUSICAL CONVENTION.

The Georgia Musical Convention for the state of Georgia held its second session at Valley Grove Church on the 1st, 2nd and 3rd days of August last.

The meeting was largely attended, and during its sitting the utmost unanimity prevailed amongst its members. The large concourse of people that were in attendance expressed their entire satisfaction with the manner in which the business of the Convention was conducted, as well as with the musical performance.

The object of this Convention is to beget unanimity amongst teachers of vocal music as well as singers of every class; also to support and endeavor to carry out that system of instruction and practice in the science of vocal music best suited to the capacities and opportunities of the great mass of people of this, as well as the adjoining states, and to elevate the science to that station which we think it ought to hold amongst the other sciences.

We disavow any intention of getting up this institution for the purpose of subserving the views of any religious denomination or sect of christians:—yet we are conscious of the fact, that in promoting the science of vocal music, we shall make the worship of God more interesting and instructive both to worshipers and people amongst all denominations.

The following are the proceedings of the Convention during its session.

August 1st.—The Convention met pursuant to adjournment, and was called to order by B. F. White, its former chairman.

1st. Re-elected B. F. White chairman, and Z. L. Chambliss clerk.

2d. Resolved, That the chairman appoint a committee of five to arrange and present business to this body; whereupon the following names were announced by the chair, viz: J. M. Denson, M. H. Turner, J. E. Lloyd, Z. L. Chambliss, W. T. Power.

3d. Resolved, That the proceedings of each day be opened with singing and prayer.

4th. Resolved, That each teacher of vocal music be and is hereby requested to use his influence in forming a choir of singers at each Church where he teaches; and that all schools, singing societies, and choirs, be requested to send at least two delegates to represent them in this convention, and that said delegates be authorized to report their progress in improvement and the performance of their teachers.

5th. Resolved, That we invite correspondence from all similar institutions having for their object the promotion of the science of vocal music, that may be instituted in this or any of our sister States.

Adjourned until to-morrow morning, 9 o'clock.

August 2d.

6th. Resolved, That this convention appoint a board consisting of seven of its members—four of whom shall form a quorum—for examining young professors of music, who wish to obtain a public recommendation from this body, and that said board be authorized to examine such applicant or applicants, and report the result of said interview to this body; and that they be authorized to give to such applicant or applicants a letter of recommendation setting forth his qualification as a theorist and vocalist only; and that said recommendation be signed by the board—also, by the chairman and clerk.

Whereupon the following gentlemen were appointed, viz: B. F. White, J. M. Denson, M. H. Turner, Z. L. Chambliss, W. T. Power, J. E. Lloyd, W. L. Williams.

7th. Resolved, That we appoint Messrs B. F. White and J. E. Lloyd to address the convention at its next session on the subject of music in general.

8th. Resolved, unanimously, That the thanks of the Convention be returned to the people of this vicinity, for their cordial reception of, and their hospitality to us, during our session.

9th. Adjourned to meet at Harmony Church, Upson county, near Hootensville, in the south-west corner of said county, on Friday, the 14th day of November next, to which place we invite all who feel any interest in the advancement of the science of music, and especially those who teach said science.

10th. Resolved, That the proceedings of this meeting be published in the Christian Index, the Federal Union and Georgia Journal; also, that all papers in the State friendly to the promotion of the science of vocal music be requested to give them one insertion.

B. F. WHITE, Chairman.

L. C. CHAMBLESS, Clerk.

CROTCH, MUSICIAN.

If we examine the musical taste in any individual, we shall find that a relish for simple melody has been the first step in its attainment; and that a perception of the pleasure of harmony has been generally a slow and gradual acquirement. In a few instances, however, where an extraordinary taste for music has been early manifested, the power of discriminating harmony has so rapidly followed a taste for melody, as almost to have appeared coeval with it. This was remarkably the case with a gentleman of this day, of great and deserved celebrity, whose early history, distinguished by a wonderful prematurity of musical taste and skill, has fortunately been preserved by Dr. Burney.

At the age of only eighteen months, master Crotch shewed a decided preference for the pleasures of music, by deserting his playthings, and even his food to listen to it, and when only two years old, and unable to speak, in order to induce his father, whose skill in music seems to have been very limited, to play his favourite tunes, the child would touch the key note on the organ, and if that was not enough, would play two or three of the first notes of the air. At the age of two years and three weeks, he had taught himself to play the first part of 'God save the King' on the organ. In the course of a few days he made himself master of the treble of the second part, and the day after he attempted the bass, which he performed correctly with the exception of a single note. In about two months after this period, he was able to play several passages from voluntaries, which had only once been performed in his presence, by the organist of the Cathedral at Norwich. About the same time, he was capable of making a bass to any melody which he had recently caught by his ear. At the age of only two years and a half he was able to distinguish, at a distance, and out of sight of the instrument, any note that was struck upon it within half a note. Another wonderful premature attainment was, his being able to transpose into the most extraneous, and difficult keys, whatever he played, and to contrive an extemporaneous bass to easy melodies, when performed by another person on the same instrument. From that time to the present he has continued to advance in reputation; and is now considered as the most scientific musician that Great Britain can boast.

—Blackwood.

English Singing.

Mr. W. A. Wordsworth has opened a new vein of merriment, which is certainly irresistible. He has listened very intently to the pronunciation of English singers, and has given some choice instances of it, accompanied occasionally by a singularly perverted sense. Who would think to hear the *Messiah* opened in our native language after this fashion?

Cohum-fo-rat ye hee may pe-hee ple. (Comfort ye my people.)

Or a hapless maid thus sentimentally apostrophised?

Ah! rap-less maid! (Ah! hapless maid!)

Or of so Irish an expression as the following?

I sought *Tim* through the storm. (I sought him, &c.)

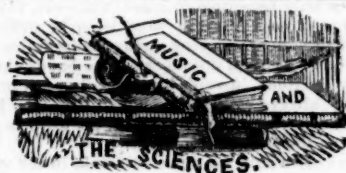
Other instances of these piquant vulgarisms may be cited for amusement's sake:

Hizz de ear little gur-rel he has left on *shocittrah*. (His dear little girl he has left on shore.)

The sun *nimsel* fiz dark to me. (The sun himself is dark to me.)

Unsmiled o'er by mortals, but *tallowed* in heav'n. (Unsmil'd, &c., but hallowed, &c.)

JOURNAL OF MUSIC.



MUSIC IN GEORGIA.—In the present number will be found the minutes of the Georgia Musical Convention. It is gratifying to see these musical movements, and we really hope the cause of music may thereby be promoted. Why do they not discuss the importance of circulating musical papers and music in Common Schools? LAY THE AXE AT THE ROOT OF THE TREE.

Delay.

Our readers may expect something this winter which will pay them for a little delay. Moving our Printing Office—additional hands, new books, &c., have more than occupied the time usually given to this paper. We are setting however quite a table and shall by and by call our friends around it.

Hum Gum.

Hum-ham. Now who was it that made so much stock out of WE and the city schools not long since before some country teachers of music in a lecture? Who has the charge of the city schools now? Who went round and called on the school committee and, in the language of one of them, "boohood like a baby," wishing them to reconsider the vote. Alas, alas, alas—what weeping there is here that the great bubble is broken—broken—broken! Monopoly is dead, and the funeral services are past.

The Magnetic Telegraph between Boston and N. York, will soon be put under contract. A similar line of communication between Boston and Lowell, will shortly be constructed,

Honsdale, Pa.

A gentleman from this place writes: "What, live in such a village as this, where there are so many good male and female voices as there are here, and only one subscriber to the Journal of Music! Don't you want some more subscribers from this place? there is a faint hope of eight or ten." Certainly we do want more subscribers. If we had, we could get out our paper regularly and do much more good. We affectionately solicit from all of our patrons to send us on more good names and the accompanying wherewithal to pay the printer, and the result will soon be seen. We can do almost any thing with money. Really, a love to the cause must be an inducement to try.

Consistencies of Mr. Mason.

Those who have attended his class, will recollect that he extols in the highest terms the Choral—Choral music, which always has substantially the same Rhythmic character. This is the kind of music that every body ought to sing. It ought to be used in church, in prayer-meetings, and every where else. In his new book, he sets forth its excellence by stating in substance, that the tunes in their rhythmic structure are greatly varied. He intimates that it has been a leading object to multiply new rhythmic forms for tunes. And we think that while it may be admitted that he has succeeded, it is also true that many of the new rhythmic givifications are any thing but pleasing. If choral music is what ought to be sung, why does he not give the community a book of choral tunes?

Some of our readers will recollect his overflow of inward gratification, (nearly his own words) during his class exercises, on hearing a choral tune performed, which drew forth from him a speech in favor of choral tunes—casting utterly in the shade all else than the majestic choral.

In the preface of his new book, he has portrayed to the reader as one of its chief excellencies, that "It is certain that in Rhythmic forms, the Psalter contains much that is new, and the variety is very great." If so, the book is very unlike choral music, and can not according to Mr Mason's sentiment be of much value;—or as we should interpret the phrase quoted, contains a mixed up mass of all sorts of Rhythmic measures. This is a great objection to the book. FOR, take a dozen tunes, which are so varied in rhythm as to puzzle the common singer into a phrenzy to beat the time, and reduce all these same tunes to a similar rhythm and movement—and you have almost the same milk-and-water melody: insipid and wanting in life and energy. Rhythmic form does not go beyond the machinery of music. Gems of MELODY should constitute the excellence of a book of this kind. Insipid and monotonous harmony, is a consequent of tasteless melodies. Be the melodies of what character they may, if nearly all in one style: the progressions, cadences, and the harmony as a whole, must be monotonous. Nor can Rhythmic variations make a material difference.

A change in the order of the dishes would not spread a table with a rich variety. True, it is only our opinion, and "is worth only what it will fetch," but it seems that in this book, the melodies are so near alike that they were cast in the same mould, and dealt out in varied "rhythmic forms,"—and after all it is Pudding, milk and mola-ses still. At another time, we hope to present something more than a general remark;—something from which others will be able to form their own opinion.

Messrs. Baker & Woodbury's Class.

The exercises of the class continued much the same as noticed in our last, until the close.

Two Concerts were given, which were highly satisfactory in their character several beautiful pieces were sung from "Glees from the Million." Mrs. Franklin, always meets a happy reception. Her songs are chaste and performed to perfection.

Hon. A. H. Everett, who some three months since sailed on a mission to China, after proceeding as far as Rio, was obliged to return, on account of ill health. He has arrived at Boston. We hope he may yet be able to perform this important mission.

[For the Journal of Music.]

MR. MASON'S CLASS. AUGUST 1845.

BY A MEMBER.

MR. DAY:—If you can make any thing of what follows, you are at liberty to do so.

One thing is certain, I did not feel that interest in the class that met at the Odeon this year, that I have in former years. I do not think there was much interest or anxiety on the part of some of the Board of Instruction for the improvement of the class. If the time could be passed away and something like a decent concert got up, so as to show off to tolerable advantage, it seemed to be sufficient! I do not wish to find fault with any one, but these are my feelings.

The elementary exercises were conducted on the plan of those laid down in the "Boston Academy's Manual" and singing books. To give any special report of each day's doings, would be to tell the same story that the Journal has been telling these several years past. It was remarked on one occasion, repeated and affirmed, that in the transpositions of the scale, the letters changed as often as we had a new key.—This remark was no "Lapsus lingue," but from the manner in which it was uttered, I regarded it as a new way of explaining the different positions of the scale.

Questions were asked at different times on simple subjects, which were never satisfactorily answered, and yet often fifteen minutes were occupied upon the question, and he who asked the question was consoled by the remark, that none but an ignoramus would ask such questions. The almost incessant going in and out, seemed to indicate the interest that many felt.

One thing in relation to the concerts, was not calculated to conciliate the feelings of the class,—this was the disposition of tickets, so as to bring the members into the choir by the back way, and retain them there by a kind of compulsion. Only those who sung at the first concert, could have tickets for the second.

When something was said about it, it was replied, if the class came in with the audience, they would not sing, but the organist and leader "would have to do all the singing,"—implying that the class were not honest enough, or else sufficiently attached to the Boston Academy, to help on the concert.

Here follows some extracts from the report in the New York Evangelist, and you may make your own comments.

On Tuesday evening, Aug. 26th, a most successful concert was given, at which a selection of the best music was performed. The magnificent opening, *The Lord is great*, was truly overwhelming, and filled the mind with such images of greatness and grandeur in connection with the awful subject, as can be but seldom realized. *Handel's Hallelujah* too was given with a spirit and energy and vocal power, worthy of this greatest of chorusses.

Several new and excellent chorusses from the "Psaltery," a new book of church music by Messrs. Mason & Webb, might also be mentioned with great approbation. The "Prayer for Peace," so highly effective and producing a breathlike silence throughout the great assembly, must not be omitted.

Of the songs, Colburn's "Deeper and deeper still," was given in a style not only highly creditable to that gentleman, but as we fully believe, not inferior to any living singer.

The performance of the song, "Return, O Lord of Hosts," by Miss Stone, we do not hesitate to pronounce equal to the song itself, and that is saying enough. Miss Garcia's "Plaintive Notes" from Samson, was warbled with this lady's usual flexibility, elegance and beauty, and enchanted and enraptured the audience.

On the following evening, an equally meritorious but very different concert was given, consisting of songs, duets, glees, &c., accompanied with the piano forte.

The utmost harmony and good feeling prevailed, during the whole ten days exercises, nor were the hours devoted to discussion unpleasantly or unprofitably employed.

Among the resolutions, the following were presented:—

Resolved, That the very pleasant and happy hours which we have passed during the last ten days, shall not be forgotten, but shall be cherished until we meet again another year, and shall animate us to renewed energy in our labors.

Resolved, That we regard these annual meetings of the Convention of Teachers, under the auspices of the Boston Academy of Music, as highly interesting and beneficial to those who attend them.

Resolved, That the high musical attainments and private worth of the Professors in the Boston Academy of Music, and their associates, command our highest respect and confidence; and we hereby present to them our sincere thanks for their attention, and assure them of our heartfelt wishes for their continued prosperity and usefulness.

What I have written here comprises all I have to say in relation to Mason's class. You are at liberty to alter, add, or expunge any thing not right. I have

only to say, go ahead and give facts, enlighten the public, and give tribute to whom tribute is due.

You are aware, I suppose, that I attended Mason's class very little,—hence my report is meagre.

REMARKS BY THE EDITOR.

A good many of the class called at our office and expressed a similar opinion in relation to the meagre and unsatisfactory exercises. How can Mr. Mason reconcile his pretensions to piety, and employ a theatre player to come and sing before the class songs that in the opinion of sober men would disgrace any teacher of music? Considerable has been said to us of one of the chorusses which was nearly as follows, verbatim we believe:—

"We'll sing and we'll dance by Jesus."

Two individuals have told us that Mr. Mason clapped his hands and took a part in the general applause.—How is it that the New York Evangelist speaks of such performances in glowing numbers? One gentleman, not particularly friendly to this paper, said he was much displeased with the conglomeration of "Glory be to God," "Singing and dancing by Jesus," and on the whole, the mixed up mass of sacred and profane. We beg of those gentlemen who attended the two concerts by the Boston Academy, (Mr. Mason) not to pattern after them in all respects, or think they have the full countenance of the religious and well-informed part of our citizens. We do not mean to say that such songs may not be heard every night in the petty theatres—by those whose taste lead them that way. If not much in error the influence must be very pernicious on the young men who come to Boston to learn by precept and example.

Who is this trumpeter in the New York Evangelist. Does HE receive \$100 per annum for his puff? What a species of humbuggery!

"Interest, harmony and good feeling," squabs of half a dozen and more were constantly to be seen in different parts of the house, saying any thing but words of approval. The fact was, probably more than one-third present were more inclined to ridicule than to praise.

"Discussions." Very pleasant indeed—perfectly under the influence of Mr. Mason—willing dupes of monopoly. The door-keeper, or one who has usually officiated in that office, on meeting a gentleman remarked, "Well, you was not in to our convention?" "No," said Mr. Prof.—how do you get along?" "Not very well," said the door-keeper, "they are such a lot of greenies there this year we don't do much." These were about the words.

The fact was, very few of the old members were present. Several who have for years acted too much the part of monkeys (true) were as "usual" "there" on the ground, and as usual subservient. Our friend (shall we say) from the city of brotherly love, we were sorry to see acting out Dandy Jack—master waiter. A most miserable honor—to lower one's self below the independence of a child, to catch one ray of the departing glory of selfishness personified.

A large class this year—so it is reported;—but what are the facts? 258 and more were from Boston! more than half of the class. From the fact that tickets were given away to three choirs at least, and probably to many others, and as we know that gentlemen were told that they could have as many tickets as they wished,—we conclude that nearly all the 258 were brought in to save the disgrace of a complete failure. From Maine, 1 less than last year; New Hampshire, 15 less; Vermont, 5 less; Rhode Island, 4 less;—Connecticut, 4 less; New York, (State and city) 11 less; from the scattering States, 1 less than last year. And this too after all Mr. Mason's electioneering about to conventions. Massachusetts had more than last year;—tickets given away. We know that some tickets were given away in the country. The catalogue is stretched out with 509 names—258 brought in from the city—100 probably from towns near by came gratis—and say 25 of the same description from the country, make 375. About 75 names appear on the catalogue who are known to disrespect the whole concern. Some names are down, it is said, who were not there at all. If a person passed the door, his name was enrolled. The calculation thus far shows the

class at about 134. The proportion of ladies was far greater than usual, and less gentlemen. The catalogue shows an actual falling off from all the States, as above named.

What now is the honest conviction in regard to the class? It is this;—we presume that Mr. Mason, learning from the very strong indications that the class would be very small, made every possible effort to avoid such a result, and has succeeded as seen above. And yet it is going all abroad, that there was a great increase this year!

It seemed that the Professors (!!) "hum,"—"It's no consequence"—"Well"—knew too well the general feeling, and were glad to pass the time off the best way they could.

Professors!—of the "king's murdered English."—Professors of oratory? Some specimens were enough to excite the pity of common school boys. Professors! horrible! Professors of muzicke. Astonishing!—Who would not stand in awe before—alas we dare not say it. The thought is enough to make any one faint. What must be the literary attainments of any gentleman who would suffer in comparison with country school boys at 12 years of age? Professor—what an enormous name that can make nothing into greatness.

American Musical Convention PROCEEDINGS CONTINUED.

Aug. 21st, '45.

"Convention met to-day at 12 o'clock, was called to order by the President, when the proceedings of the previous meeting were read, after which, a motion was made and seconded to choose a Committee of three to draft Resolutions for this Convention, a motion was made and seconded to choose them by nomination, Convention decided in favor of said motion, when the following gentlemen were nominated and chosen, viz: Mr D S King of Boston; Mr L French, and Mr S Silsby of Chester, V. T., after which the Convention listened to a lecture from Mr Burrill of Quincy, on the history of Music,—Convention returned a vote of thanks to Mr Burrill for his interesting and instructive address, after which the Convention adjourned till to-morrow at 12 o'clock.

Aug. 22d, '45.

Convention met to-day at 12 o'clock, was called to order by the President, when as usual the proceedings of the previous meeting were read, after which the report of the Committee chosen to draft Resolutions for this Convention, was read, a motion made and seconded to lay the Report on the table, which was accordingly done; a motion was made and seconded to take up a collection in order to defray the expenses of Printing the Constitution of this Convention with a list of names comprising the Musical Convention and Teachers Class. Convention decided in favor of the motion, when a Collection was taken up; after which the Convention listened to a Lecture from Mr O A Skinner, which exceedingly interested the Convention. A vote of thanks was returned to Mr Skinner for his instructive Address, when the Convention adjourned till to-morrow at 12 o'clock.

Aug. 23d.

Convention met to-day at 12 o'clock, was called to order by the President, when the proceedings of the previous meeting were read, after which a motion was made and seconded to take up the Report which was laid on the table at the last meeting which was now accordingly done and adopted by the Convention. The Resolution in regard to Musical Periodicals, was left at the disposal of Messrs. Baker and Woodbury and the Chairman of the Committee. A motion was made and seconded that this Convention hold their next annual meeting on the fourth Tuesday in August, Convention decided in favor of that motion. A motion was made and seconded that the Convention resolve themselves into a Committee of the whole for the purpose of discussing such information as the interests of the Convention and Class may require, said motion was carried. A motion was made and seconded that this Convention return a vote of thanks to all the Officers of this Convention for the performance of their respective duties; Convention voted unanimously in favor of the motion. The following resolutions, were reported by the Committee and adopted by the Convention, viz:

1st. Resolved, That the science of Music is designed for the happiness of man in his social relations, and eminently calculated to awe him in the worship of his God and Savior, is one of nature's choicest gifts and as such should be assiduously cultivated with devout gratitude to the giver.

2d. Resolved, As singing is a delightful exercise

in the worship of God, we would bless the day when the proficiency of the whole community in the science of music would warrant the introduction of Congregational Singing so that all the people may not only raise their hearts but voices in praise and exultation of their Father in Heaven.

3d. Resolved, That in addition to the regular singing school and as preparatory to it, much advantage might be derived from the introduction of music as a science into our Common Schools, and this, which, principally for the purpose of education, yet to break the monotony of the usual course of study and to exert a salutary influence on the spirit of the scholars. We would therefore hope that more attention might be paid to the science and practice of music by those desiring to teach in Common Schools, and where such teachers are incompetent to instruct correctly, that duty may be performed, at least, occasionally by others who are qualified.

4th. Resolved, That singing by the children in Sabbath Schools creates a taste for Music, advances them in the art of it, and is well calculated to chasten the spirit and being only good should receive particular attention.

5th. Resolved, That musical Concerts, tending as they do to produce a laudable desire to excel, and as they call public attention directly to the charms of music are beneficial, and should be encouraged.

6th. Resolved, That frequent meetings of the Choir should be held as well to strengthen the bonds of affection as to aid in the preparation for the duties of the sanctuary.

7th. Resolved, That the Choral by Messrs. Baker and Woodbury, is admirably calculated for the solemnities of the sanctuary, and should be commended to the attention of the lovers of sacred music.

8th. Resolved, That the untiring attention and eminent abilities of Messrs. Prof's Baker and Woodbury, command our respect and thanks, that our improvement and delightful associations together, will be held in love and grateful remembrance, and that the benefit of the Convention and its increase of members, meets our most sanguine expectations.

9th. Resolved, That when we adjourn, it be till the fourth Tuesday in August next, when may we all have the pleasure to meet again.

10th. Resolved, That this Convention highly approve of the Choral, a book of Psalmody, edited by Messrs. Baker & Woodbury, consisting of psalm and hymn tunes, anthems, sentences and chants, &c. designed for public worship and private devotion.

After having tested its merits by using it, we as a Convention, feel confident, that it will recommend itself to all who will carefully examine it; it contains more different metres than were ever embodied in a work of the kind, selected from a large lot of authors, giving as great a variety as can be found in any other work of the kind.

The following Resolution was introduced, accepted and adopted.

Resolved, That this Convention consider the instrumental department connected with this class under the direction of Mr Bond, a very important department of music, and that we will use our efforts to sustain it for the purpose of connecting Mr Bond with our Board of Instruction, and affording all members of the Class who may wish it, an opportunity to study instrumental music, and also to secure to this society the aid and assistance of an efficient Orchestra.

Another Resolution was passed, viz:

Resolved, That the thanks of this Convention be tendered to Messrs. Stone of Beverly; Thayer of Cambridge; Peck and Skinner of Boston; and Burrill of Quincy, for their appropriate, able and eloquent addresses delivered before this Convention.

A motion was made and seconded to adjourn till the fourth Tuesday in August next, 1846, and decided in the affirmative when Convention adjourned.

S. R. CHILDS, SECRETARY.

Troubleous Times.

It seems that Mr Mason is not well pleased with being removed from the office of Master of Music in the city schools, as will appear from an extract of the report of a recent special meeting of the School Committee.—

SCHOOL COMMITTEE. A special meeting of the Board of School Committee was held in the Common Council Chamber, on Wednesday afternoon, Oct. 31st. Peleg W Chandler, Esq. is the chair. A communication from Mr Lowell Mason was read, complaining of his "unexpected and unjust dismissal from the office of Master of Music of the Grammar School," by the Committee on Music, and asking that measures be taken to cause an investigation of the circumstances. Dr Palmer moved that the communication and the documents accompanying it be referred to a special Committee. After some debate, the motion was laid on the table.

The seventeenth section of the 4th chapter of the Rules of the Board, which reads as follows:

Sect. 17. In the month of August, the Committee of Music shall contract with a Master of Music, to provide Teachers of Singing and superintend the same, in the several Grammar and Writing Schools, for one year. The expense shall not exceed one hundred and thirty dollars per school, including the use of instruments and apparatus.

We assented by the following order:—

Ordered, That section 17th, chapter 4th, of the Rules, be amended to read as follows:—

In the month of August, the Committee on Music shall nominate

to this Board a Master of Music, to provide Teachers of Singing and superintend the same, in the several Grammar and Writing Schools, for one year, unless sooner removed by vote of the Board. The expense shall not exceed one hundred and thirty dollars per school, including the use of instruments and apparatus." (Box. Court.

How Mr Mason can have the boldness to call this an unjust removal after having made the city schools contribute to his coffers in the sale of his books, and in positive cash in hand, for several years, is a matter of astonishment to us. Are the Singing Committee unjust men? Or did they firmly believe that the office of Master of Music in the Public Schools would be better filled by another man?

Whether Mr Baker will have an eye single to the public good in the selection of teachers who will not "murder the Kings English," in their instructions, is yet to be seen. A judicious selection of teachers without reference to party or denomination, will secure to him the approbation of the musical community and the office for years to come.

Otherwise it is seriously feared, that he will have a complaint quite as bitter as Mr Mason's—quoted above, and for the same reasons another year.

We used to hear in olden times of Priest-ridden communities. If there is not some appropriateness in applying the idea to the circumstances of musical instruction in the city schools for years past, we are misinformed.

The section of the Rules of the Board as altered will not effect Mr Baker for the present year. Being employed while the Rule stood as formerly, he cannot be removed by any contrivances effecting his popularity, the present year.

An opiate in the form of a resolution is appended to the above report, calculated to calm Mr Mason's spirit, though the shock be severe. We have heard very many speak in terms of grateful approbation in relation to the official act of the Music Committee. They are worthy of great praise for opening the way for securing the best teachers in the public schools.

Oberlin Evangelist.

It seems that some individual, and it strikes us the composition is familiar, having taken offence at some of our articles which he applied to Mr Mason, thinks that we are doing an injury to the church, and that we have lost our temper, &c.

Certainly, if the church has in any way suffered, it is by sending out individuals utterly unqualified to teach music. Does this acute "Observer" see this injury, and are his eyes sufficiently opened to perceive who has sent them out, and to the filling of whose pockets they have contributed? In many places in the country now, they will on no condition employ one who hails from Mr Mason's Teachers' Class, as we learn from private correspondence. The same is true of his books. A gentleman from Ogdensburg, N. Y. stated a short time since that his last instructions were, in relation to singing books, to "get anything but Mason's books, those they would not have at any rate." We heartily pity this "Observer," sure it is, he is either a "wounded bird" or some hired mercenary—to advocate the interests of a sinking concern. Babylon must come down;—and our worthy friend, the editor of the Evangelist, will do well to beware of misrepresentations and judging of our articles through a false medium. At any rate we hope he will keep cool.

Is it possible that he means to say in substance, that wolfs in sheeps clothing, should not be exposed? Of whom did Mr W—— of this city remark that "Mr——, was unlike every other object in nature—he magnifies in the distance!"—most popular farthest away, —least so at home. If the editor of the Evan-

gelist was in possession of facts which we can give him, with the most creditable witnesses, he would think less strange of what he calls our bitterness, and would close his columns to such articles as the one above alluded to. However, we are glad that the "religious press" is taking hold of the subject. Public discussions will doubtless illicit facts, and "facts are stubborn things."

FROM THE WEST.

A teacher writing from Burlington Racine Co. W. T. says:—

This is a great country for singing. He speaks of a "certain teacher who got up a *Great Big* concert, were nine all told together with their teacher, were singing to delight the audience. He discarded the use of the black board in any school, he said the *Raw Dough* system was all a speculation, and if he had wanted to make money and nothing else, he would have gone into it twenty years ago; but he saw that the system was as above stated, and he would have nothing to do with it. Again he said, let a choir be singing, and he could tell whether they used when they learned to sing, 7 syllables or 4 but I never knew it fail, where a man was always finding fault with others, that there was something lacking in him, and this was one fault in— if no more. His pronunciation was awe-men for amen, and thah for the, &c. &c.

But here in Wisconsin, as far as I have been able to ascertain, they use the seven syllables altogether, and are anxious to keep up with the times,

Yours &c."

A correspondent of the Marietta Intelligencer, among others, has the following remarks in regard to a late examination of the Marietta Female Seminary:

"To an attentive observer the students of the Seminary appear to have been well trained in each branch of study, and to have minds susceptible of equal attainments in each.

"Vocal music is made a specific branch of study:—the proficiency of the pupils in it has been very praiseworthy. Through their whole course of education here, young ladies are regarded, not only as physical and intellectual beings, but also as religious—and trained accordingly. With no danger of a sectarian bias, they enjoy the privilege of investigating the great subject of religion for themselves, with such helps as seem most necessary. Their examination in Butler's Analogy, and in Walker's plan of Salvation, a gentleman present from our Queen City pronounced the best he had ever witnessed. And while the pupils were passing their examination on Scripture Topics, such was their readiness and aptness in sustaining every point before them, and such the copiousness of their quotations, that an attentive and an observing citizen of your place pleasantly inquired of a clergyman present, as they listened to this deeply interesting examination, 'who among you ministers can equal that?'"

Eight young ladies on this occasion received their Diplomas as a token of having completed the full course of instruction as given in this institution; and well did they merit them. And well do their teachers merit the kind and high regard, and hearty confidence of all true lovers of female education, as thinks a solicitous parent who has four daughters to be educated."

B. F.

Literary and Scientific.

CONVEYANCE OF SOUND.

The following curious and highly important fact connected with the physiology of the ear, has lately been published by Mr. Swan of Lincoln. When the ears are stopped, and a watch is brought in contact with any part of the head, face, teeth, or neck; or if a stick, water, &c., be interposed between any of these parts, and the watch, the sound will be heard as well as when the ears are open.

That this provision of nature has been useful to deaf people, the following case, which may be found in Haller's *Prælectiones Academicæ*, will prove:—"Musici fuit in aula, ex morbo factus surreaster, prehendebat vestibulum mordicus, et tum omnino chelyn exarte, pulsabat."

It is extremely probable that this ingenious suggestion, if attended to by the faculty, and aided by proper instruments to increase the effect of sound, would be found of considerable importance to those suffering under temporary deafness; but it must be observed, that were the disease in the nerve, no good can be derived from it.—*Blackwood*.

The Commencement at Illinois College, Jacksonville, occurred in June. The exercises were varied and interesting. There were fifteen graduates. The exhibition of the pupils of the Female Academy, superintended by the Rev. Mr. Williams, the inauguration of President Sturtevant, the convention

of teachers, and the Anniversary of the Female Education Society, also the Oration and Poem, before the Alumni, were highly spoken of. The exercises occurred in the College Grove, before a large audience. This institution is said to be in a flourishing condition. We should be obliged for a catalogue.

NEW DISCOVERY IN RELATION TO STONE.—It is stated in the Sheffield (Eng.) Mercury that a scientific gentleman residing at Ipswich, Mr. Frederick Ransome, engineer, has lately discovered a method whereby the hardest stone can be brought into a consistence resembling common putty, so that it can be cut and moulded into any shape, for useful and ornamental purposes, without altering its general character and appearance; for it becomes as hard, and in some instances even harder, than when subjected to the process. Another peculiarity of the process is, that any color or variety of colors, can be imparted to its solid substance so that an endless variety of shades can be produced, and, as it is capable of being polished, it effectually resists the action of the weather. It can also be used as a cement, and can be brushed over the surface of wood, so as to render it fire proof.

New Singing Books.

The crush of monopoly has given birth to several new Singing Books. Mr. Mason—as usual, for those who pull the Musical Car of Juggernaut, the (aerial) Academy, has got out the Psalter. The devotees (servile members of the Teachers Class) will take at least, each a good load and sell them for the CASH. As at heathen festivals, there are many who look on, so every one whose name appears on a catalogue, is not to be regarded as an abettor of wholesale humbuggery. Gentlemen who hold themselves in readiness to kiss the Popes great toe, will puff and blow this book as much as possible. They must be obedient children and walk straight—condemn every thing else, nor dare to think for themselves, and bear constantly in mind, that supreme servility is the only means of securing the smiles of—

The Psalter, appears to be much the same as the *Carmina Sacra*. The style and taste (cast in the same mould) must be the same. We intend to give it a thorough examination, and shall then express our mind more fully—giving tribute to whom tribute is due." We shall doubtless have many good things to say, and shall not spare a just criticism.

"SONGS OF SACRED PRAISE,"

Is another work, by Mr. Hamilton of Worcester, Mass.; similar in size to the Psaltery. We have been very favorably impressed by a somewhat hasty examination of the music. It seems to be of a character well suited to common church use. We hope that we shall be of the same opinion on a more thorough perusal. It has struck us that the elements were rather brief. Good teachers will be able to add more if it be thought necessary. We understand that the sales are large. Published by Phillips and Sampson of this city. More at another time.

THE CHORAL

Is another new work by Messrs. Baker and Woodbury, and is really in some respects, quite in advance of their first book. A considerable many of the old tunes appear, with a new harmony more classic in style. There seems also to be much that is new. We shall spare further remarks until we have had time to examine it thoroughly.

Published by Otis Broaders, & Co, 120 Washington Street.

Two other works are on the stocks, and will be launched in a short time. One by (as we understand) Messrs. White & Gould of this city, and the "BOSTON NUMERAL HARMONY," now in the hands of the Printer at this Office.

"THE TEMPERANCE MELODEON," is also being stereotyped and will in a week or two be in the market, furnishing the best of Temperance sentiment with original music.—It will doubtless be very efficient.

HISTORICAL SKETCHES.

If we study the latter part of the Acts, we shall find that all the primitive christians were accustomed to sing psalms and hymns at their assemblies, or as was otherwise called the church. Lucian also speaks of the first christians as singing of psalms. During the reign of the Emperor Theodosius, in the year 384, the chaunt called the Ambrosian, was established in the church at Milan: and St. Augustin says, the voices flowed in at his heart, and his eyes ran over with tears of joy. And such was said to be the powerful and happy effects of church music in and near that time, that it drew the Gentiles into the churches from mere curiosity, who so well liked the christian ceremonies that many were baptised before they went out of the temple of the only true God. Musical instruments

do not seem to have been used indiscriminately in the church in the early age of christianity; the harp and the psaltery were always preferred for religious uses. The choir was formerly separated from the altar, and elevated in the form of a Theatre, with a pulpit on each side where the epistle and gospel were sung. In the middle ages we read of a school being established at Canterbury for ecclesiastical music, and that the rest of the Island of Great Britain was furnished with masters from that foundation. At the same period, Roman music and singing, were much in favor here; and St. Dunstan, the monk is universally spoken of, not only as being a great musician, but also the inventor of music in four parts. According to William of Malmsbury, the Saxons had organs in their churches before the conquest: one of which was a present from Dunstan to the Abby of Malmsbury, nor was this the only one he gave; he is asserted to have furnished many English churches and convents with organs. Mr. Strutt, in his diligent and interesting researches into antiquity, rather imagined musical instruments were brought hither by our conquerors, the Romans, for the amusement of their commandets: and Cicero speaks in a letter to Atticus, with great contempt of our ancestors in regard to the progress they made in arts and sciences.

Many writers on ecclesiastical subjects, assure us that the organ was first admitted into the church at Rome by Pope Vitalian in 666. In 680, Bede informs us that Pope Agatha sent over John the precentor of St. Peters at Rome, to instruct the monks of Wearmouth and for teaching music in other parts of the kingdom of Northumberland. The ancient inhabitants of Wales were great encouragers of poetry and music, and their poems were generally accompanied with musical instruments. In the halfbarbarous ages, music was held in the highest estimation, so that he who cultivated letters endeavored also to be a proficient in music.

TROUBADOURS.

It was in the ninth century that those poets and songsters known by the name of Troubadours were multiplied, they were originally from Provence, in France, and their profession was honoured by the patronage of the Count de Peitou, and many great Princes and Barons, all cultivators of poetry and music. The ladies, whose beauty they celebrated, always gave them the most flattering reception; listened attentively to their tales of innocence, and the descriptions of the havoc their irresistible charms had made in these singers hearts. These musical architects built their poems on plans of their own invention, and the Troubadours, by singing after a new method, occasioned a revolution not only in the art of writing, but in the human heart.

JONGLERS.

A musician who was employed very early to sing the works of the Troubadours, some of whom, from want of voice, or knowledge in music, being unable to do it themselves. Modern history, during the dark period has no other materials to work upon than the works of these ancient bards. The history of the Troubadours contain several natural and affecting sentiments, particularly that of Blondel with Richard Cœur de Lion, Blondel being a minstrel of Troubadour.

Gaucelm was also a Troubadour, who was much esteemed and patronized by Richard, when he was Count of Poitou, and resided at Provence, during the life time of his father, Henry the Second. He accompanied him to Palestine in the holy wars. He was a composer of witticism as well as some good tunes. He seduced a beautiful nun from a Convent at Aix and married her, and she accompanied him on his travels from one court to another for many years. Besides her personal charms and accomplishments, this lady had a very fine voice, and was much admired for the style in which she sang the songs composed by her husband. The Troubadours at length degraded themselves to such a degree by the licentiousness of their conduct, that they were banished with ignominy and totally suppressed. It was soon discovered that their talents were imaginary, and only owed their reputation to impudent effrontery, with a fascination of manners they were found to be rapacious, and their morals corrupt.

Teachers' Class for 1846.

MESSRS. BAKER AND WOODBURY'S

FOURTH ANNUAL CLASS FOR TEACHERS OF MUSIC, and others interested in the science, will meet on Tuesday, the 26th of August, 1846, at 10 o'clock, A. M. at the Melodeon, Boston, where Lectures and instruction will be given as follows:

1. Illustrations and examples of the best method of teaching classes the elements of vocal music.
2. Cultivation of the voice, with the practice of Solfeggios.
3. Harmony and Composition.
4. Elocution and pronunciation.
5. The practice of Metrical Psalm Tunes, Chants, Sentences, Anthems, Chorusses, with remarks on style taste, &c.

6. The Orotorios of the Messiah, by Handel, and the Creation, by Haydn.

7. Glee and Madrigals.

8. Instruction in the use of the principal Instruments embraced in a full orchestra, will be given by Mr. A. Bond.

The exercises will continue ten days.

Tickets for Gentlemen, entitling them to admission to this and future classes, \$5.00; to be had of Otis, Broaders & Co., 120 Washington Street (up stairs), and at the door.

Ladies are invited to attend free of expense.

No extra charge will be made for instruction on any instrument.

N. B. Editors giving this notice four insertions in their papers, will be entitled to tickets.

B. F. BAKER—3 AVON PLACE.

I. B. WOODBURY—ODEON HALL, No. 2.

THE CHORAL: A Collection of Church Music, adapted to the Worship of all Denominations.—By B. F. Baker and I. B. Woodbury. Just published by Otis, Broaders & Co., 120 Washington Street. Price \$7.00 per dozen.



News Items.

On Friday, July 25, a little son of Mr Saxton of New York drank an ounce and a half of Spirits of turpentine which immediately produced a most awful effect and he was apparently dead. His mother with admirable presence of mind, seized a bottle of salid oil and poured the contents down the child's throat which in ten minutes produced copious vomiting, and his life was saved. A liberal dose of any kind of oil is said to be the best immediate remedy in all cases of poisoning. [Albany Atlas.

Dr Mc Allister, states that a hemorrhage produced by extracting a tooth may be effectually stopped by introducing into the cavity, a piece of cork burnt to a crisp.

A Tennessee paper talks of a chap at Holy Springs who was so astonished at seeing a lady bringing music from a piano, that after listening a minute or two, hallooed after his companion, "I say Jim! just come here; If here aint a woman pullin music out of her chest."

EXTRACT FROM THE JOURNAL OF AN AFRICAN CRUISER. The kroomen are indispensable in carrying on the commerce of the African coast. When a krod boat comes alongside, you may buy the canoe, hire the men at a moment's warning, and retain them in your service for months. When rowing or paddling a canoe, it is their custom to sing; and as the music goes on they seem to become invigorated, applying their strength cheerfully and with limbs as unwearied as their voices. One of their number leads in a recitative, and the whole company responds in the chorus. The subject of the air is a recital of the exploits of the men, their employments, the news of the coast, and the character of their employers. It is usual in these extemporary strains from the kroomen attached to a man-of-war, to taunt with good humored satire their friends who are employed in merchant vessels, and are not so well fed and paid.

GEN. JACKSON.—The Roman Bishop of New Orleans refused to allow prayer to be offered in the Cathedral for the repose of Gen. Jackson's soul.

REVOLUTIONARY SOLDIERS.—Ninety-three revolutionary soldiers reside in Cayuga, Co., New York. There are likewise in the same County the widows of eighteen deceased soldiers of the late war, who were pensioned on account of wounds received.

A SUBSTITUTE FOR EGGS.—Dr. Rotherson, in a work which he published more than 70 years ago, says, one effect of snow is, that a certain quantity of it taken up fresh from the ground, and mixed with a flour pudding, will supply the place of eggs, and make it equally light. The quantity allowed is two table-spoonfuls instead of one egg.

RELICS.—It is said there is one place in Ireland where the Catholic Priest exhibits two skulls of St. Patrick, one that was his when he was a little boy, the other that of old age.

NEW PROPHET.—It is said that a new prophet, in the form of a youth of nineteen years, has appeared in Nauvoo. He says the "Holy City" is to be destroyed, and that the saints must repair at once to California.

The foreign papers announce the death of Artot, the fine player on the violin, who was here but a little while ago. He died in France, of consumption.

ACCIDENT.—At Richmond, Va., during a recent severe storm, the daughter of Mr. P. K. White, and the daughter of Mr. Samuel Putney, were both killed by lightning while sitting on the sofa in Mr. White's residence, Union Hall.

A girl in Bainbridge, Pa., was lately strangled to death by a black snake. She was out picking blackberries, and was found dead with the snake around her neck.

The London newspapers are full of accounts relating to the late visit of Queen Victoria.

London Newspapers are much better printed than those of this country. The paper is stouter and better in quality.

Mr King, missionary at Greece, in a letter written from Athens, under date of the 21st of March, states, that there are now in that city 25 newspapers a constitution, freedom of the press, a university, a gymnasium, and many schools both for males and females. [James Jour.

The chime of bells intended for the tower of Trinity Church will be cast in England. [N. Y. Com. Adv.

It is said that almost every person in the United States who pretends to be clairvoyant under mesmeric sleep, has united in declaring that the vessel discovered in the Hudson, supposed to be Capt. Kidd's, contains an enormous amount of treasures. And they one and all declare their willingness to have mesmerism stand or fall by this test.

The United States have three mints for the coining of money. One at Philadelphia, one in North Carolina, and the other in New Orleans.

THE ROYAL LIBRARY.—The Royal Library at Paris now consists of nine hundred thousand volumes, and seventy thousand considerable manuscripts, besides numberless maps, medals, engravings and antiquities of every description. The practice of allowing volumes to be taken home has occasioned the loss of twenty thousand or more, most of them very precious.

QUEEN VICTORIA.—N. P. Willis, in his letters from London, speaks thus of the Queen as he saw her at the Opera. She looked far younger and prettier than any picture I knew of her: and her manner to her maids of honor, and their evident ease, made it look precisely like a most agreeable private party. There was no mark to distinguish the box, and I had looked more at the Queen than at any body else, thinking her a remarkably pretty girl, and feeling a great curiosity to know who she was.

BLACK ANTS.—A writer in the Pictorial Farmer says, to get rid of these troublesome insects he dissolved half a teaspoon-full of tartar emetic in two teaspoon-fulls of hot water, and mixed it with molasses; the result was they all disappeared.

ROMAN CATHOLICS CONVERTED.—At the late meeting of the Vermont Association the delegate from the Congregational Union of Canada East, stated to the Convention that three hundred Roman Catholics have been converted in Canada, and are now members of Protestant Churches. Among the number was a Roman priest, now a Congregational minister, who on being sent by his Bishop to get bibles to burn, kept one by stealth to read it, became convinced of his errors, and is now a minister of the Gospel of Jesus.

NOBLE EXAMPLE.—There is a Missionary in India who not only bears his own expenses, but supports twenty other missionaries [Morn. Star.

POETRY.

MR. EDWARDS.—Please to insert the following and oblige
A BACHELOR.

A Wife Wanted.

Ye fair ones attend! I've an offer to make you;
In Hymen's soft bands I am anxious to live;
For better, for worse, a companion I'll take me,
Provided she fills the description I give.

I neither expect or can hope for perfection,
For that never was a bachelor's lot;
But, choosing a wife, I would make a selection
Which many in my situation would not.

I'd have—let me see—I'd not have a beauty,
For beautiful women are apt to be vain;
Yet with a small share I would think it a duty
To take her, be thankful, and never complain.

Her form must be good, no art to constrain it,
And rather above than below middle size;
A something (it puzzles my brain to explain it)
Like eloquent language must flow from her eyes.

She must be well bred or I could not respect her,
Good natured and modest but not very coy—
Her mind well informed—'tis the purified nectar
That sweetens the cup of hymenial joy.

Her home she must love and domestic employment;
Have practical knowledge of household affairs;
And make it a part of her highest enjoyment,
To soften my trouble and lighten my cares.

Her age I would have at least to be twenty,
But not to exceed twenty-five at the most,
And the girls of that age being everywhere plenty,
I hope to get one of that numerous host.

No fortune I ask, for I've no predilection
For glitter and show or the pomp of high life—
I wish to be bound by the cords of affection—
And now I have drawn you a sketch of a wife.

If any possess the above requisitions,
And wish to be bound by the conjugal band,
They will please to step forward—they know the conditions.
Inquire of the printer—I'm always at hand.

[Hawk Eye.

TO A LIVING AUTHOR.

Your Comed I've read my friend,
And like the half you pilfered, best,
But sure, the piece you yet may mend,
Take courage man, and steal the rest.

Music Notice.

B. A. BURDITT,
Composer and Arranger of Military Music, and Instructor of Military Bands,

No. 130 Cambridge Street.

Music Arranged for Cotillions, Flute Clubs and small Orchestras at short notice.

A new exposition of the prophecies of Daniel; By Winslow R. Kenrick; Published by the author, and for sale at Redding & Co's State Street. About all we can say, is, that it is a small book in pamphlet form of 90 pp. Mr Kenrick has devoted a considerable time to the subject, and takes a very different view from Mr Miller, whose historical errors he points out. He has it in italics in the preface, "that there is nothing in the book of Daniel, touching the end of the world." It is got up on a very neat style, and we should judge was well worthy of the attention of those who are interested in the subject.

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A CARD.—Lessons given on the following branches of the science of Music, viz. Organ, Piano Forte, Musical Composition, and the cultivation of the voice as taught in the most celebrated European schools of Music. Teachers from the country will be taught on the most reasonable terms.

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No. 2, Odeon, Boston, Mass.

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Almost every variety of

JOB AND CARD PRINTING,

MUSIC STEREOTYPING

& BOOK WORK,

Done at the Office of the Journal of Music,

On as Low Terms as elsewhere, and in execution inferior to none.

COME, SING THIS ROUND WITH ME,—Glee.

Allegretto. MARTINI.

2d Sopra. Come sing this Round with me, And if we all a - - gree, We'll
 laugh right mer - ri - - ly, Ha, ha, ha, ha, ha, ha, ha, ha, We'll laugh right mer - ri - -
 - - ly, Come, sing this Round with me, And if we all a - - gree, We'll
Basso. Come sing this Round with me, And if we all a - - gree, We'll
 sing right mer - ri - - ly, Ha, ha, ha, ha, ha, ha, ha, ha, We'll sing right mer - ri -
 sing right me - ri - - ly Ha, ha, ha, ha, ha, ha, ha, ha, We'll sing right mer - ri -

1st Sopra. Come, sing this Round with me, And if we all a - - gree, We'll laugh right mer - ri -
2d Sopra. - - ly, ha, ha, ha, ha,
Basso. - - ly, Come, sing this song with me, And if we all a - - gree, We'll laugh right mer - ri

Come, sing this Round with me,—Continued.

- - ly, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Come, sing this Round with
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Come, sing this Round with
 - - ly, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Come, sing this Round with
 me, And if we all a - - gree, We'll laugh right mer - ri - ly, Ha, ha, ha, ha, ha,
 me, And if we all a - - gree, We'll laugh right mer - ri - ly, Ha, ha, ha, ha, ha,
 me, ha, ha, And if we all a - - gree, ha, ha, We'll laugh right mer - ri - ly, Ha, ha, ha, ha, ha, ha,
 ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
 ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
 ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

THE FREE.

Respectfully dedicated to Mr. A. F. SMITH.



A shout, a shout from sea to sea, A song from shore to shore, The chain is riv'n, the slave is free, Free to be bound no more. The

A shout' A shout, The chain, &c. Not gained, &c.

A shout, a shout of triumph now, The victory is ours; Not gain'd by sword, nor battle bow, But love's superior pow'rs, Not

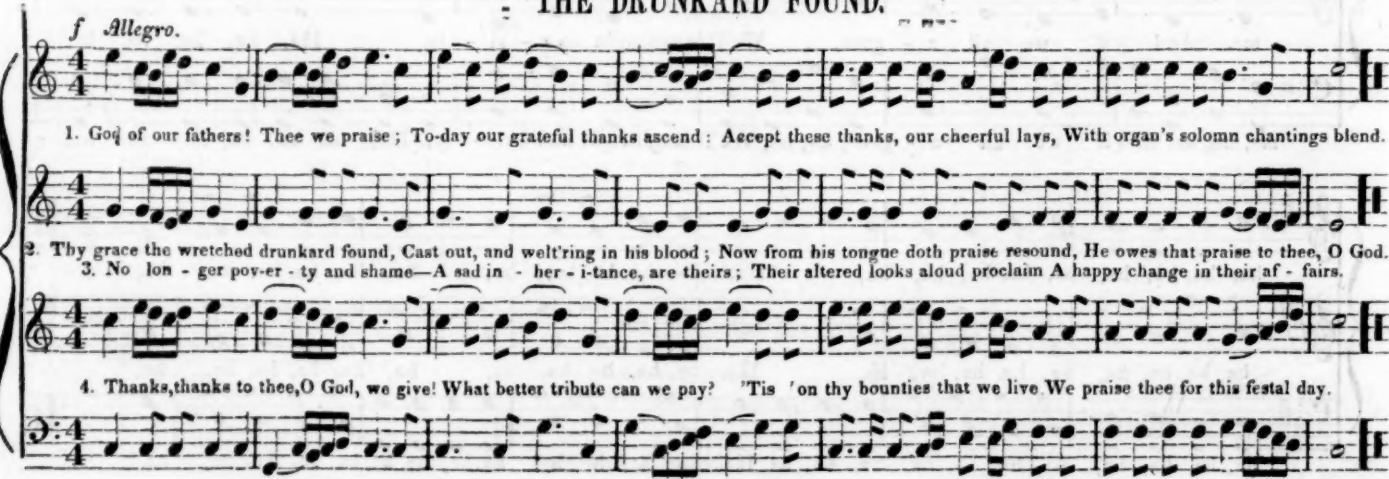
chain is riv'n, the slave is free, Free to be bound no more, A shout, a shout, the night is gone, The clouds have pass'd away, The

gain'd by sword, nor battle bow, But love's su-pe-ri-or pow'rs, A shout, a shout, from sea to sea, A song from shore to shore, Ten

glories of the temp'rance sun, Pour forth in floods of day, The glo-ries of the temp'rance sun, Pour forth in floods of day.

thousand deathless souls are free, Free, to be bound no more, Ten thousand deathless souls are free, Free to be bound no more.

THE DRUNKARD FOUND.



f Allegro.

1. God of our fathers! Thee we praise; To-day our grateful thanks ascend: Accept these thanks, our cheerful lays, With organ's solemn chantings blend.

2. Thy grace the wretched drunkard found, Cast out, and weltring in his blood; Now from his tongue doth praise resound, He owes that praise to thee, O God.

3. No lon-ger pov-er-ty and shame—A sad in-her-i-tance, are theirs; Their altered looks aloud proclaim A happy change in their af-fairs.

4. Thanks, thanks to thee, O God, we give! What better tribute can we pay? 'Tis 'on thy bounties that we live. We praise thee for this festal day.